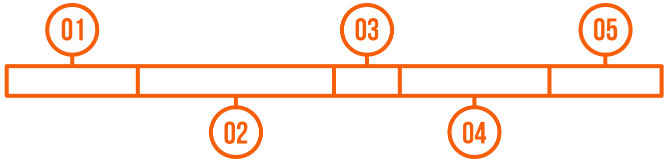
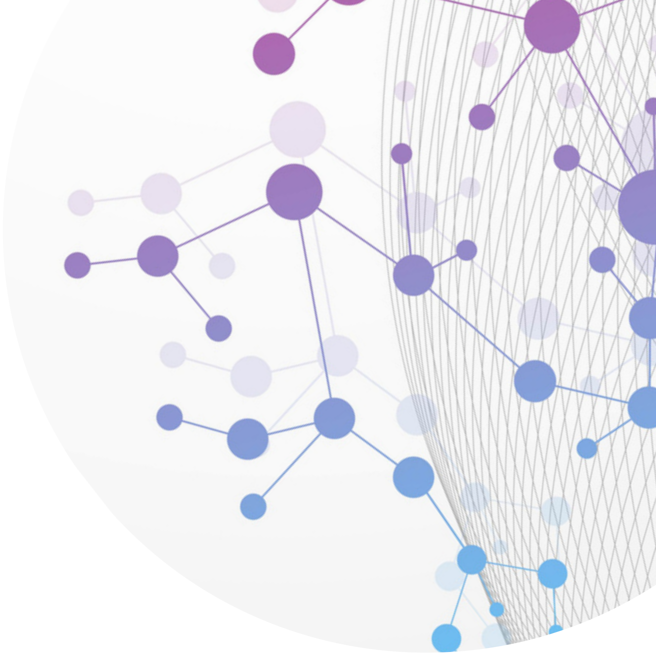




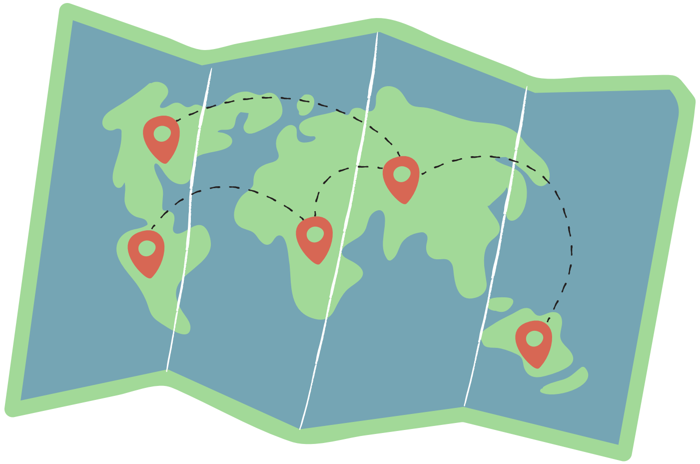


Omeka

DH DIY CHALLENGES

¡Hágalo usted mism@!





Los talleres de *Elaboración de proyectos de Humanidades Digitales: ¡hágalo usted mism@!*, fueron realizados por la Profa. Mila Aponte-González, Académica Residente (*DH Fellow)* 2022-2023, como parte de la serie de conferencias y talleres introductorios relacionados a la creación de proyectos de Humanidades Digitales del Proyecto UPR Caribe Digital.

El ciclo de talleres cubrió 5 herramientas digitales de acceso abierto: *TimelineJS*, *StoryMapJS*, *Omeka*, *Onodo* y *Twine*. Los talleres se articularon como una serie de experiencias introductorias, tipo **prácticum**, sobre elaboración de proyectos de Humanidades Digitales. Para esto, se le presentó a l@s participantes una serie de "retos", titulados *DH DIY Challenges*.

Para más información sobre estos talleres y otros recursos sobre Humanidades Digitales, les invitamos a visitar la sección de Laboratorio del sitio web de UPR Caribe Digital.

¿Qué es Omeka?

Plataforma de publicación web que permite crear colecciones digitales para ser difundidas a través de la Web.

¿Cómo se realizó el *DH DIY Challenge*?

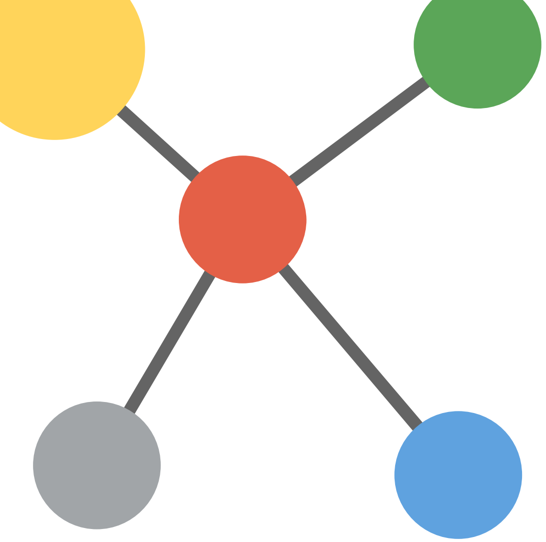
Para realizar este reto, el equipo de UPR Caribe Digital ofreció una selección de recursos digitales abiertos (de dominio público o protegida por una licencia Creative Commons para reutilización y uso justo) y sus respectivos datos descriptivos (*metadatos*), agrupados por ejes temáticos o por tipo de recurso, para que les participantes practicaran el proceso de crear colecciones y exhibiciones digitales en Omeka.net.

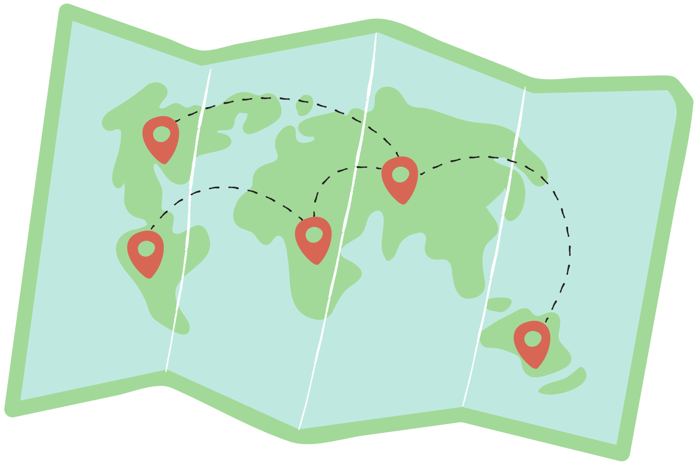


Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0001	Pendant	Ernesto Pierret, French, b. 1824	Brooch in the Renaissance style of gold, enamel, rubies, sapphires and pearls.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Marian Hague, 1875–90	Jewelry
DH-DIY_0002	Cuff link	Theodore W. Foster & Bro. Co.	Relief ornament of a lion and lioness.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Charlotte Y. Salisbury in memory of her father, Benjamin Loring Young, 19th century	Jewelry
DH-DIY_0003	Bracelet	Yoruba artist	One of pair of ivory bracelets with carved human-like figures and animals covering the entire surface. Each opening has small knobby carvings around the entire edge.	National Museum of African Art	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Walt Disney World Co., a subsidiary of The Walt Disney Company, 16th-18th century	Jewelry
DH-DIY_0004	Lovers in a Boat	Carlo Giuliano, Italian, 1831 - 1895	Gold and enamel jeweled brooch in the Renaissance style in the form of a ship with two lovers in stern and two doves in the prow; with four button pearls, five half-pearls, six rubies, eleven emeralds, four sapphires, eleven rose diamonds.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Museum purchase through gift of Anonymous Donor, Annie Schermerhorn Kane, and various donors, ca. 1880	Jewelry



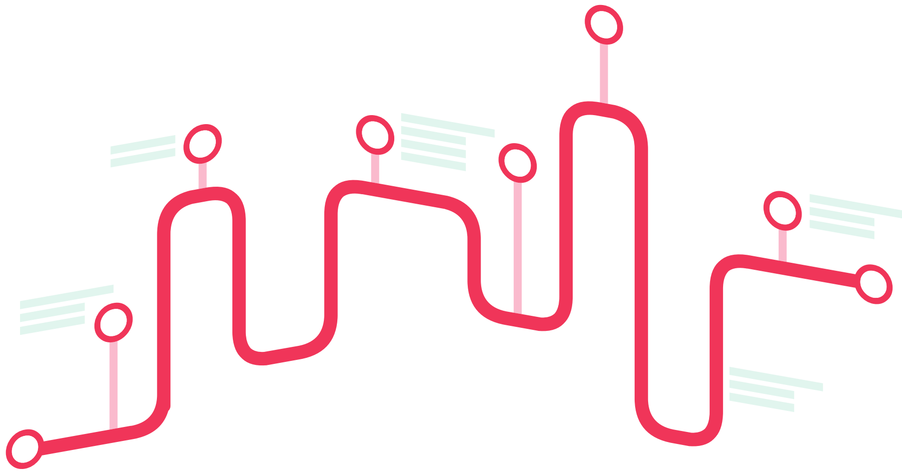


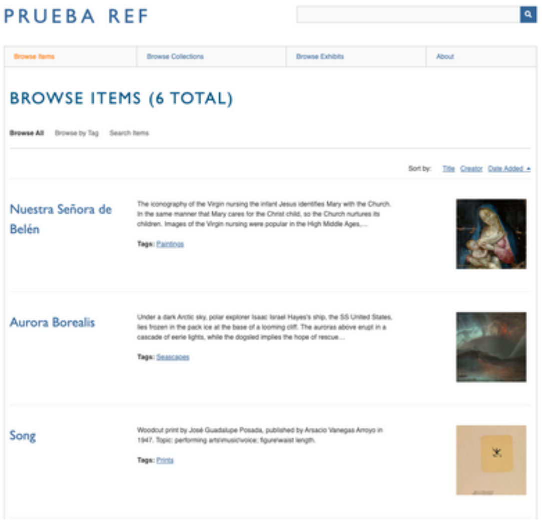



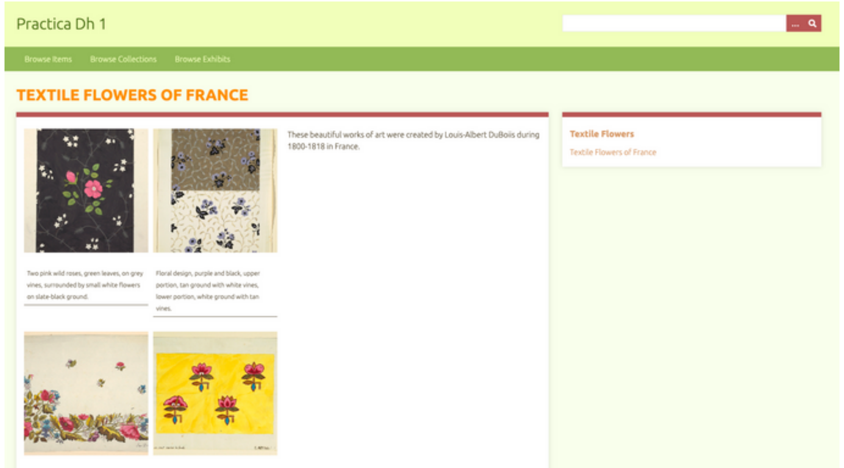


¡Ejemplos!











Créditos:

DH DIY Challenges #05 (*Paintings*), #11 (*Seascapes*) & #15 (*Prints*)
Elaborado por les participantes Jadec Soler Felicié, Mercy Delgado Cordero, Tanisha Orejuela Acosta & Virginia Santiago Tosado

DH DIY Challenge #14: *Wallcoverings*
Elaborado por les participantes Ana Arroyo Vega & Angely Díaz Torres

DH DIY Challenge #02: *Drawings*
Elaborado por les participantes Adriana Morales-Díaz, Paula Roque Rivera, S. Sahir Santiago-Díaz

En sus marcas, list@s...

DH DIY CHALLENGE!

- Los recursos archivísticos (también conocidos en la plataforma como "ítems" o "elementos") son la unidad básica de un sitio de Omeka.

- Para poder añadir ítems a colecciones y exhibiciones en Omeka, deberá primero crear un registro para cada recurso archivístico.

- Los "elementos" de Omeka se componen de metadatos y una representación digital del objeto (opcional), como por ejemplo una imagen, video, audio o archivo PDF.


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#1


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#1









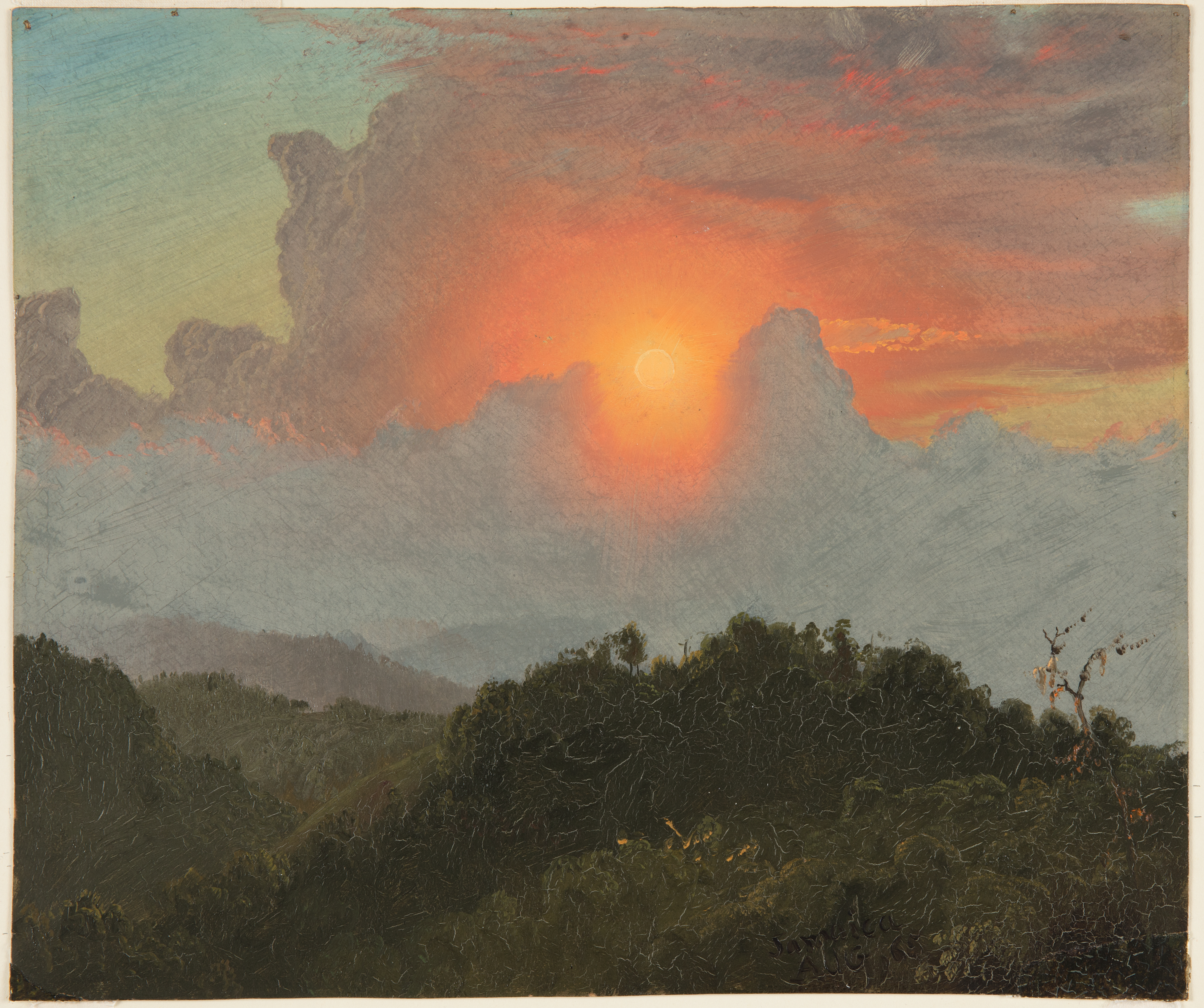
Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0001	Pendant	Ernesto Pierret, French, b. 1824	Brooch in the Renaissance style of gold, enamel, rubies, sapphires and pearls.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Marian Hague, 1875–90	Jewelry
DH-DIY_0002	Cuff link	Theodore W. Foster & Bro. Co.	Relief ornament of a lion and lioness.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Charlotte Y. Salisbury in memory of her father, Benjamin Loring Young, 19th century	Jewelry
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#2


UPR CARIBE DIGITAL
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#2




Winslow Homer 1885


Jamaica
AUG 65


Jamaica
June 65

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0005	Study for "The Gulf Stream"	Winslow Homer, American, 1836–1910	Vertical view showing the listing bow of a boat with a broken mast, among swelling waves.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Charles Savage Homer, Jr., 1898–99	Drawings
DH-DIY_0006	Cuban Hillside	Winslow Homer, American, 1836–1910	View of a valley with scattered palms and a row of maguey in the foreground.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Charles Savage Homer, Jr., 1885	Drawings
DH-DIY_0007	Clouds and Sunset, Jamaica	Frederic Edwin Church, American, 1826–1900	Setting sun over hilly country.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Louis P. Church, August 1865	Drawings
DH-DIY_0008	A Lizard, Jamaica	Frederic Edwin Church, American, 1826–1900	A lizard is seen climbing upward.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Louis P. Church, June 1865	Drawings


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#3


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#3









Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0009	Señor de la Humildad y la Paciencia	Unidentified	This figure represents Christ's patient suffering as he sat on Calvary, alone and unclothed. He is shown with long hair and beard, with his head in his hand contemplating the death on the cross that awaited him. This image of Christ is especially prevalent in Galicia in northern Spain. Galicians brought representations of Señor de la Humilidad in various forms to Puerto Rico in the nineteenth century.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, 19th century	Sculptures
DH-DIY_0010	Los Reyes Magos	Caban group, active second quarter of 19th century-first half of 20th century	The tradition of venerating the Magi, or Los Reyes Magos (the Three Kings), in Puerto Rico originated in medieval Europe, where the figures were included in Nativity scenes. Puerto Ricans celebrate Three Kings Day on January 6, when families get together and children receive gifts from Gaspar, Melchior, and Balthazar. Many santeros, who carve wooden images of saints, create sculptures of the kings, even though they are not technically viewed as saints. Puerto Rican artists usually depict the wise men riding horses, rather than camels, and the black king Melchior is almost always shown on a white horse.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, ca. 1875-1900	Sculptures
DH-DIY_0011	Santa Rita de Casia	Felipe de la Espada, born San Germán, Puerto Rico ca. 1754-died San Germán, Puerto Rico 1818	Conservation of this santo revealed red marks representing blood and a faded trace of a thorn on the figure's forehead beneath layers of paint. These are symbols of St. Rita, who spent her days meditating on Christ's sacrifice at the Monastery of the Hermits of Saint Augustine in Casia, Spain. This santo is meant to be dressed with textiles representing her habit. Her arms have been lost and she no longer wears a wig. The figure was found in a peasant home in the rural district of Minillas in San Germán, Puerto Rico. In its early colonial years, Puerto Rico had very few priests and it was difficult for those who lived in remote areas to attend church. As a result, rural Puerto Ricans worshiped at home before altars filled with santos, such as this Santa Rita.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, late 18th-early 19th century	Sculptures
DH-DIY_0012	San Miguel en Lucha con el Demonio	Francisco "Pancho el Santero" Rivera, born ca. 1840-died ca. 1910	The feast of St. Michael is celebrated in many towns across Puerto Rico. Spiritists on the island use his image to ask for divine intervention for such things as illnesses or the humiliation of enemies. Christian tradition describes St. Michael as the leader of the hosts of heaven, and he is often shown fighting Satan, who appears in the form of a dragon.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, second half of 19th century-1910	Sculptures


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#4


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#4



Martinique — Type et Costume Créole

[illegible] éditeur, Fort-de-France



Cliché Fabre - Leboullanger, éditeur, à Fort-de-France

MARTINIQUE — Type et Costume Créole



Leboullanger, édit. Fort-de-France

MARTINIQUE – Type et Costume créoles



306 - MARTINIQUE - Yon ti ma coumè zébage

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0013	MARTINIQUE - Type et Costume Créoles	Unidentified	A picture postcard of an unidentified woman from Martinique in traditional Creole dress. She is wearing a checker pattered long-sleeve dress with a knit scarf draped over her shoulders and a high conical straw bakoua hat. She is seated, resting her right forearm on the arm of a tasseled chair and her left hand is resting in her lap. The image has a stamp on the top right covering a portion of the hat. The stamp is green with an image of a woman in a madras head scarf and [MARTINIQUE] printed above in brown ink. A second circular ink stamp is placed on top stating, [MARTINIQUE FORT DE FRANCE / 25/2S [indecipherable]]. Beneath the image, black printed text reads [MARTINIQUE - Type et Costume Créole] and [Leboullanger éditeur, Fort-de-France]. The back of the postcard is unused and has [CARTE POSTALE] printed in black at the top. Below, are blank spaces for [CORRESPONDANCE] and [ADRESSE]. Four dark blank lines are below the Adresse. The first line begins with [M____].	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 1908-1930	Postcards
DH-DIY_0014	MARTINIQUE - Type et Costume Créole	Cliché Fabre, Martinican, 1827 - 1899	A photographic postcard of an unidentified woman from Martinique in the traditional Creole douillette ensemble. She is featured standing, facing towards the left of the image, with her right hand on her front holding up her dress. Her other hand is resting on an object covered with fabric in front of her. The background is a painted canvas of a forest. She is wearing a long, paisley-patterned dress with a floral foulard scarf and a madras head scarf. The photograph has a white border and underneath the image, printed in black, [Cliché Fabre - Leboullanger, éditeur, à Fort-de-France / MARTINIQUE - Type et Costume Créole]. A circular stamp in black ink on the right bottom corner of the image says, [BAUER [indecipherable] / ET / CIE / DIJON]. The back of the postcard is unused and has [CARTE POSTALE] printed in black at the top. Below, are blank spaces for [CORRESPONDANCE] and [ADRESSE]. Handwritten in graphite on the top right is [132 / Dm / 16C].	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, ca. 1920	Postcards
DH-DIY_0015	MARTINIQUE - Type et Costume créoles	Unidentified	A picture postcard of an unidentified woman from Martinique in the traditional Creole chemise jupe ensemble. She is featured standing facing the viewer with her head turned to the left. She is standing in front of a painted forest scene with artificial flower props on her left. She is wearing a white blouse with a foulard shawl draped over her shoulders and tucked into her madras skirt, or jupe. She wears a matching madras head scarf and a multi-layered necklace called a collier-choux. The postcard has a white frame around the edges and printed black text along the lower edge reads [Leboullanger, edit. Fort-de-France] and [MARTINIQUE - Type et Costume créoles]. The lower left corner has a black stamp in the shape of a helmet with writing inside. The back of the postcard features handwriting covering the original markings. The original card has [CARTE POSTALE] printed in black at the top with [CORRESPONDANCE] and [ADRESSE] printed below. The written note is in black ink and begins with [En te fais des compliments...].	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, ca. 1920	Postcards
DH-DIY_0016	MARTINIQUE - Yon ti ma coumè zébage	Armand Benoit-Jeannette	A photographic postcard of an unidentified girl from Martinique in a white dress, dark boots, a madras headscarf, and a large pendant on a chain around her neck. She is a greens vendor and is holding a wicker basket filled with leaves over her left arm. She is standing inside a room with an ornamental carpet. There is a white border on the horizontal edges of the image and on left printed [306 - MARTINIQUE - Yon ti ma coumè zébage]. The back of the postcard is blank except for two handwritten notes on the bottom upside down, [2806] and [Martiniq]. In the center, printed vertically, [Collection Benoit-Jeannette -- Reprod. interdite]. On the right of the card, there are four horizontal lines.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 1920-1940	Postcards


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Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0017	Nuestra Señora de Belén	José Campeche y Jordán, born San Juan, Puerto Rico 1751-died San Juan, Puerto Rico 1809	The iconography of the Virgin nursing the infant Jesus identifies Mary with the Church. In the same manner that Mary cares for the Christ child, so the Church nurtures its children. Images of the Virgin nursing were popular in the High Middle Ages, particularly in Spain in Catalonia and Valencia. When José Campeche was active in Puerto Rico, Catalonians were bringing to the island artistic influences from the mother country. (Yvonne Lange, "Santos: The Household Wooden Saints of Puerto Rico," PhD diss., 1975)	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, late 18th century	Paintings
DH-DIY_0018	Col. Joaquin Goyena	Goyena family, active Puerto Rico 1810-1850s	Colonel Joaquin Goyena (1765-1834) was the father of the Goyena brothers, three of whom were miniaturists. Colonel Goyena was the mayor, or alcalde, of Caguas, Puerto Rico, in 1831, and the mayor of Bayamon, Puerto Rico, the following year.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, before 1834	Paintings
DH-DIY_0019	Autorretrato	Pío Casimiro Bacener, born San Juan, Puerto Rico 1840-died San Juan, Puerto Rico 1900	A freed slave at the time he made this self-portrait, Pío Casimiro Bacener depicts himself as a distinguished gentleman. His worried expression, however, belies his confident pose. This portrait was probably painted as an assignment for the Public School of Drawing in San Juan. It is painted over another image, revealed through X-ray photography, of a child or an angel with hands clasped in prayer.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal Collection, 1894	Paintings
DH-DIY_0020	Bisonte con palmeras (Bison with Palm Trees)	Goyena family, active Puerto Rico 1810-1850s	This unusual and charming miniature of a bison cavorting on a beach may have been adapted from a popular print of an American bison by the artist-naturalist Titian Ramsey Peale. The bison was a species that only recently had been discovered earlier in the century, making it unlikely that a live bison had been transported to Puerto Rico.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Teodoro Vidal, ca. 1825-1850	Paintings

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OMEKA BATCH #6

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OMEKA BATCH #6



F. Rondon, == Fotógrafo.

MACEO 22. MANZANILLO.





O. S. Goff — DICKINSON, N.D.


CUBAN KNIGHTS
Social Club
3217

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0021	Photograph of young man standing next to a wicker chair	F. Rondon, Cuban	A cabinet card photograph depicting a sepia toned image of a young man standing next to a wicker chair. He is wearing dark colored pants and a dark colored shirt. He is standing with his right hand resting on the back of the chair. Printed in dark text below the image is "F. Rondon, == Fotógrafo. / MACEO 22. MANZANILLO."	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, ca. 1906	Photographs
DH-DIY_0022	Photograph of Fitz Lee	Unidentified	Pvt. Fitz Lee served in Troop M, 10th Cavalry, during the Spanish American War. He was awarded the Medal of Honor for his actions on June 30, 1898, while aboard the USS Florida at Tayabacoa, Cuba. A landing party from the ship attempted to link up with Cuban insurgents ashore but was ambushed. After their boats were sunk, at least 16 wounded survivors became prisoners. Private Lee and three other privates volunteered to go ashore and "in the face of the enemy" they rescued the wounded.DescriptionA cabinet card photograph depicting a black and white image of Buffalo Soldier Fitz Lee. He is wearing a hat, white shirt and a striped necktie along with dark colored pants and jacket. Each sleeve of his jacket has a single chevron on it. The Medal of Honor is pinned to the left breast of his jacket. He is standing with his right arm resting on a chair back. A jacket with a single chevron on each sleeve is displayed draped over the back of the chair. The back of the card is blank.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 1899	Photographs
DH-DIY_0023	Photograph of Edward Lee Baker, Jr. of the 10th US Cavalry	Orlando Scott Goff, American, 1843 - 1916	Sgt. Maj. Edward L. Baker Jr. served in the 9th and 10th U.S. Cavalry Regiments during his 28-year military career. He was awarded the Medal of Honor for his actions on July 1, 1898, in Santiago, Cuba, during the 10th U.S. Cavalry attack up San Juan Hill. During the chaos of the most pivotal battle of the war, Sergeant Major Baker left his covered position, exposing himself to enemy fire, to rescue a wounded comrade from drowning after being shot while crossing the river at the base of the hill.DescriptionA cabinet card photograph depicting a black and white image of Edward L. Baker, Jr., of the 10th US Cavalry. He is wearing a kepi with a 10th US Cavalry insignia on the crown, a high collared jacket and a light colored cloak. He has a handlebar mustache and is looking to his right. Printed on the card below the image is "O. S. Goff" and "DICKINSON / N.D." The back of the card is blank.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, ca. 1889	Photographs
DH-DIY_0024	Photographic postcard of the Cuban Knights Social Club	Orcajo Photo Art	A photographic postcard featuring a sepia toned image of twelve (12) young men dressed similarly in white jackets with medium toned lapels, dark pants, and dark ties with tie clips. They are arranged in two (2) rows, with five (5) seated in front and seven (7) standing at the back. The three (3) men in the center of the front row are holding a sign that reads [CUBAN KNIGHTS / Social Club]. The number [3217] is printed in the negative, in the bottom left corner. The back of the postcard has the text [POST CARD] printed at the top in black and traced over by hand in pencil. The left half of the page has black printed text that reads [CORRESPONDENCE / Dear Friend: / You are invited to our / ANNUAL FREE MATINEE / West End Hall / Vandeventer and Finney Aves. / Sunday, April 11, '37 4-8 p.m. / Music by / ST. LOUIS CRACKERJACKS / Admission and Checking Free / Thanking you, / The Cuban Knights / Courtesy fee 15c]. The name of the manufacturer, [ORCAJO PHOTO ART, DAYTON, OHIO], is printed vertically to the left of the text. The right half is addressed [To / Sally Cathell / From / Harold Green], handwritten in pencil.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 1937	Photographs


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#7


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Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0025	Button	Agostino Brunias, Italian, ca. 1730–1796	Button depicting scene of three figures in a landscape with a body of water. A light-skinned woman, nude but for a shawl around her waist, stands before two dark-skinned bare-breasted women. On the left, woman is crouching holding a white handkerchief; on right standing woman with child tied to her back and carrying a package on her head.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of R. Keith Kane from the Estate of Mrs. Robert B. Noyes, late 18th century	Buttons
DH-DIY_0026	Button	Agostino Brunias, Italian, ca. 1730–1796	Button depicting scene with three figures in a pink-hued landscape. Man at left, wearing striped turban and red pants, doffs his hat for two women at right who wear white dresses and turbans; one of them women also wears a sunhat over her turban.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of R. Keith Kane from the Estate of Mrs. Robert B. Noyes, late 18th century	Buttons
DH-DIY_0027	Button	Agostino Brunias, Italian, ca. 1730–1796	Button depicting scene with four figures in a tree-filled landscape, wearing Western garments; three wear turbans while the fourth wears a scarf on head; two are shirtless and two are training with wooden sticks.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of R. Keith Kane from the Estate of Mrs. Robert B. Noyes, late 18th century	Buttons
DH-DIY_0028	Button	Agostino Brunias, Italian, ca. 1730–1796	Button depicting scene with three figures in a palm tree-filled landscape conversing. Two men wear native West Indies garments of skirts; one wears a red feathered crown; the other holds a bow and carries a quiver of arrows on his back. Woman on the left wears a Western skirt with no shirt and a red scarf on head; her back is towards the viewer and she carries a basket of flowers.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of R. Keith Kane from the Estate of Mrs. Robert B. Noyes, late 18th century	Buttons


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#8


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Dag by A Hartmann N.Y. *Lith. of Th. Lacombe 341 Broadway N.Y.*

FAUSTIN Ier

EMPEREUR D'HAITI.



L' IMPÉRATRICE ADELINA.



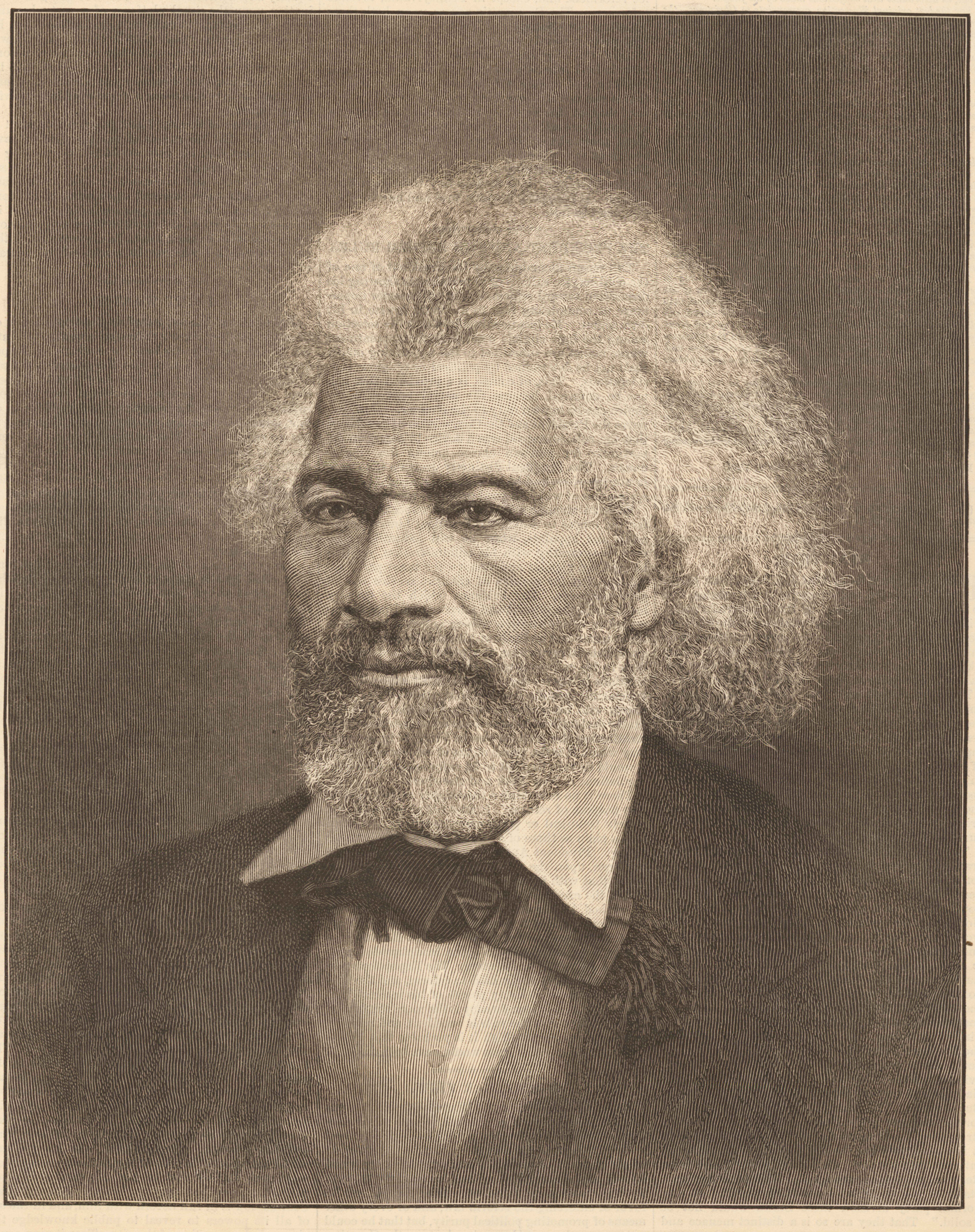
Print by Nagel & Weingärtner N.Y.

FRANCES WRIGHT D'ARUSMONT,

Human kind is but one family, the education of its youth should be equal and universal.

// HARPER'S WEEKLY.
A JOURNAL OF CIVILIZATION.

Vol. XXVII.—No. 1405. NEW YORK, SATURDAY, NOVEMBER 24, 1883. TEN CENTS A COPY. WITH A SUPPLEMENT.



FREDERICK DOUGLASS.—[See Page 743.]

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0029	Faustin 1Er Empereur D'Haiti	Hartmann, Adam	Black & white print; full length portrait of a black man in elaborate robes and crown, standing in front of a throne. (Faustin 1st, Emperor of Haiti).	National Museum of American History	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Harry T. Peters "America on Stone" Lithography Collection, 1852	Prints
DH-DIY_0030	L'Imperatrice Adelina	Hartmann, Adam	Black & white print; full length portrait of a black woman standing in elaborate gown and crown, standing in front of a throne. (The Empress Adelina of Haiti).	National Museum of American History	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Harry T. Peters "America on Stone" Lithography Collection, 1852	Prints
DH-DIY_0031	Frances Wright	Nagel & Weingaertner Lithography Company, active 1849 - 1857	As a young girl in Scotland, Frances Wright developed an intense admiration for the Declaration of Independence. The document inspired her lifelong commitment to social reform and prompted her to encourage the United States to live up to its democratic ideals. Her book Views of Society and Manners in America (1821) praised the positive effects of liberty and freedom while denouncing the injustice of slavery.After becoming a United States citizen in 1825, Wright purchased several hundred acres in Tennessee and established Nashoba, a utopian community devoted to racial and gender equality, where enslaved men and women could receive education and training while working to earn their freedom. When the experiment failed after five years, Wright resettled the commune's thirty residents in Haiti. Always one to defy convention, she later traveled around the country, delivering lectures that advocated for women's rights, liberalized divorce laws, birth control, state-sponsored education, and the abolition of capital punishment.	National Portrait Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; National Portrait Gallery, Smithsonian Institution, c. 1852	Prints
DH-DIY_0032	Frederick Douglass	Unidentified	At the close of the Civil War, Frederick Douglass continued to fight for the rights of blacks and women; both causes had made him the most prominent black leader of his generation. And his continued affiliation with the Republican Party of the late Abraham Lincoln won him such political appointments as delegate to Santo Domingo in 1871, marshal of the District of Columbia in 1877, recorder of deeds for the district in 1881, and minister to Haiti in 1889. A year and a half after the death of his first wife, Anna, Douglass married Helen Pitts in 1884. The marriage was controversial because Helen was white and nearly twenty years younger. Douglass countered the racial criticism by pointing out that Helen was merely the color of his father.	National Portrait Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; National Portrait Gallery, Smithsonian Institution, 1883	Prints


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WHEN YOU HURT ME, YOU HURT YOURSELF. WHEN YOU LOVE ME, YOU LOVE YOURSELF.....

LOVE GOD HERSELF

I STAND
with my
BLACK,
LGBT
MUSLIM,
IMMIGRANT/REFUGEE
SURVIVOR
MARGINALIZED,
FELLOW AMERICAN
SISTERS + BROTHERS


REFUGEES
WELCOME
2017.85.15

We're NOT

Going Back

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0033	Sign from Women's March on Washington with "When you hurt me you hurt yourself"	Unidentified	Handwritten poster from the 2017 Women's March on Washington. The yellow poster has black text which reads [WHEN YOU HURT ME YOU HURT / YOURSELF. WHEN YOU LOVE ME, / YOU LOVE YOURSELF/..... / LOVE GOD HERSELF]. The reverse has a blue background with black marker text, "WHEN YOU HURT ME / YOU HURT YOURSELF."	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 2017	Posters
DH-DIY_0034	Sign from Women's March on Washington with "I Stand with..."	Unidentified	Handwritten poster from the 2017 Women's March on Washington. The front of the poster has text in blue, red, and metallic gold ink. The text reads [I STAND / with my / BLACK, / LGBT [vertical] / MUSLIM / IMMIGRANT/REFUGEE / SURVIVOR / MARGINALIZED, / FELLOW AMERICAN / SISTERS + BROTHERS]. On the back is [NASTY / W?MEN / MARCH / NEVER / TAME YOURSELF] in blue and red.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 2017	Posters
DH-DIY_0035	Poster from Women's March on Washington with "Refugees welcome"	Unidentified	Handwritten poster from the 2017 Women's March on Washington. The white poster has painted text which reads [REFUGEES [blue] / WELCOME [red]]. The other side has a red background with black hand-painted text [I'M NOT GIVING / UP AND / NEITHER SHOULD YOU!].	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 2017	Posters
DH-DIY_0036	Poster from Women's March on Washington with "We're NOT going back"	Unidentified	Handwritten poster from the 2017 Women's March on Washington. The white poster has blue and black text which reads [We're NOT / Going Back]. The reverse is blank.	National Museum of African American History and Culture	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Collection of the Smithsonian National Museum of African American History and Culture, 2017	Posters


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Nauita Erythræum pauidus qui nauigat æquor,
In proræ et puppis ſummo reſonantia pendet

Tintinnabula: eo ſonitu prægrandia Cete,
Balenas, et Monſtra marina à nauibus arcet. 6



de Brÿ Excud.

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0037	The Sea Monster	Albrecht Dürer, German, 1471–1528	Set in a rocky landscape with a castle overlooking a bluff, a sea monster is seen in the foreground carrying off a nude woman on his back. Off the shore, left middle distance, three nude women frolic in the water, while two men are seen on the bank nearby, one trying to chase after the monster.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Mrs. Leo Wallerstein, ca. 1498	Figures
DH-DIY_0038	Two Friezes with Women and Sea Monsters	Felice Giani, Italian, 1758–1823	Sea horse with enormously long sea body, conducted by rein of flying putto. Above sea horse's long back, woman lying apparently supporting a dish. Upon one of scrolls of body, sits putto. Below, woman with casket, resting upon sea ox.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Museum purchase through gift of various donors, ca. 1820	Figures
DH-DIY_0039	Three ships surrounded by monsters	Jan van der Straet, called Stradanus, Flemish, 1523–1605	Horizontal rectangle. Second state. At center, a ship surrounded by sea monsters; on its decks are men and many bells. In the background are two similar ships. In a choppy sea. Near right bottom corner: "Joan. Stradanus invent. / Joan. Galle. excud." Bottom margin: "Nauita Erythraeum panidus qui navigat aequor / In prorae et puppis summo resonantia pendet / Tintinabula: eo sonitu praegrandia late, Balenas et Monstra marina à navibus arcet." "6."	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Museum purchase through gift of various donors and from Eleanor G. Hewitt Fund, ca. 1590	Figures
DH-DIY_0040	Decorative Panel: Sea Monsters	Theodor de Bry, Flemish, 1528 – 1598	Horizontal rectangle. Dolphins, dogs, elephants, and sea-monsters are bing ridden by putti. Inscribed below: "de Bry Excud."	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; ca. 1550	Figures


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HOMER


Wm Bradford
1859

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0041	Aurora Borealis	Frederic Edwin Church, born Hartford, CT 1826-died New York City 1900	Under a dark Arctic sky, polar explorer Isaac Israel Hayes's ship, the SS United States, lies frozen in the pack ice at the base of a looming cliff. The auroras above erupt in a cascade of eerie lights, while the dogsled implies the hope of rescue from this icy prison. Hayes and Frederic Church were friends, and upon Hayes's return from the Arctic in 1861, he gave Church his sketches as inspiration for this painting. When Hayes returned to New York, the country was in the thick of civil war and, in a rousing speech, he vowed that "God willing, I trust yet to carry the flag of the great Republic, with not a single star erased from its glorious Union, to the extreme Northern limits of the earth."During the Civil War, the auroras--usually visible only in the north---were widely interpreted as signs of God's displeasure with the Confederacy for advocating slavery, and of the high moral stakes attached to a Union victory. Viewers understood that Church's painting of the Aurora Borealis (also known as the northern lights) alluded to this divine omen relating to the unresolved conflict.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Eleanor Blodgett, 1865	Seascapes
DH-DIY_0042	The Wreck	Harrington Fitzgerald, born Philadelphia, PA 1847-died Williamstown, PA 1930	The Wreck shows a lifeboat pulling away from a sinking ship, with a storm approaching from the left. Although steamships in the nineteenth century made sea travel more predictable, the sheer power and vastness of the ocean remained a source of fascination for many artists. This piece evokes adventure and danger as the men struggle to escape the doomed ship.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of the artist, 1901	Seascapes
DH-DIY_0043	The Life Boat	Winslow Homer, American, 1836–1910	Group of figures rowing a boat in rough sea, toward ship on horizon at upper left; ship vaguely indicated.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Charles Savage Homer, Jr., 1881	Seascapes
DH-DIY_0044	Whaler off the Vineyard--Outward Bound	William Bradford, born Fairhaven, MA 1823-died New York City 1892	William Bradford is best known for his paintings of the Arctic, but his early work focused on the ships of New England. He grew up near New Bedford, Massachusetts, which was home to a successful whaling industry. In this image, he painted a large whaling ship with a smaller schooner sailing in the foreground, and the cliffs of Gay Head, Martha's Vineyard, in the background. This area was the standard route for whalers entering and leaving the port of New Bedford. Bradford emphasized the smallest details in this sweeping seascape, from the ripples in the sails to the suspenders on the sailors.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Museum purchase, 1859	Seascapes

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Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0045	Dog	Unidentified	a) On grey-white cloud-shaped base, the animal stands with mouth open, one foreleg raised with lion cub as support. A small vertical tube at rear of animal for joss stick. Predominantly yellow glaze, with brown, green and black details.b) Almost identical; raised foreleg is supported by a rod from which ball is missing. Read vertical tube missing.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Paul Manheim, 1662–1722	Ceramics
DH-DIY_0046	Figure of a Dog	Meissen Porcelain Manufactory, German, active from 1710 to the present	Figure of a brown-spotted dog with cropped ears and a long tail. Blue collar banded and inscribed in gold "ANO 1741." Collar secured by padlock.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Museum purchase through gift of Mrs. John Innes Kane, ca. 1741	Ceramics
DH-DIY_0047	Figure of a dog	Emile Gallé, French, 1846 - 1904	Bulldog sitting on haunches, decorated as if wearing light blue dressing gown, banded in red and embellished with predominantly red flowers, a few blue forget-me-nots and green foliage. Painted black lace cap on head tied under chin, black lace protruding from sleeves of gown above white front paws; applied glass eyes. Body predominantly fine red clay with some cream colored clay.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Anonymous Donor, 1870–80	Ceramics
DH-DIY_0048	Figure of a Poodle	Unidentified	Textured figure of standing poodle, head turned to side, on simple oblong base; dog's features picked out in brown, tan, black, red on white ground, the curls of the hair in unglazed ceramic.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Wendy Vanderbilt Lehman, 1820–40	Ceramics


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P Bartlett.



Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0049	Rabbit	Paul Wayland Bartlett, born New Haven, CT 1865-died Paris, France 1925	Paul Wayland Bartlett created many sculptures of animals during his early career in France. He studied the menagerie of wild creatures at the Jardin des Plantes in Paris and modeled sculptures of domestic animals such as cats, dogs, and goats. In the tradition of the animaliers, he often focused on facial expressions to capture the animal's emotion.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Mrs. Armistead Peter III, modeled ca. 1882	Sculptures
DH-DIY_0050	Head of Dog	Paul Wayland Bartlett, born New Haven, CT 1865-died Paris, France 1925	Paul Wayland Bartlett created many sculptures of animals during his early career in France. He studied the menagerie of wild creatures at the Jardin des Plantes in Paris and modeled sculptures of domestic animals such as cats, dogs, and goats. In the tradition of the animaliers, he often focused on facial expressions to capture the animal's emotion.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Mrs. Armistead Peter III, modeled ca. 1877-1881	Sculptures
DH-DIY_0051	Kid's Head	Paul Wayland Bartlett, born New Haven, CT 1865-died Paris, France 1925	Paul Wayland Bartlett created many sculptures of animals during his early career in France. He studied the menagerie of wild creatures at the Jardin des Plantes in Paris and modeled sculptures of domestic animals such as cats, dogs, and goats. In the tradition of the animaliers, he often focused on facial expressions to capture the animal's emotion.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Mary O. Bowditch, modeled ca. 1877-1880	Sculptures
DH-DIY_0052	Head of a Cat	Paul Wayland Bartlett, born New Haven, CT 1865-died Paris, France 1925	Paul Wayland Bartlett created many sculptures of animals during his early career in France. He studied the menagerie of wild creatures at the Jardin des Plantes in Paris and modeled sculptures of domestic animals such as cats, dogs, and goats. In the tradition of the animaliers, he often focused on facial expressions to capture the animal's emotion.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Mary O. Bowditch, modeled ca. 1877-1880	Sculptures


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Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0053	Fruit	William Morris, (British, 1834–1896)	Diagonal branches with pomegranates, other fruits and sparse flowers. Printed in shades of green, reddish pink, brown, light grey on navy or black ground.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Cowtan & Tout, Inc., 1862	Wallcoverings
DH-DIY_0054	Scenic	Unidentified	Gray sky background. Bamboo trees. Large central tree with many purple blossoms. Branches, with red fruit, growing from the left. Multi-colored birds and insects. Conventionalized green ground at bottom with flowers.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of John Judkyn in memory of his mother, Florence Judkyn, 1795–1825	Wallcoverings
DH-DIY_0055	Aesop's Fable: The Fox and the Crow	Unidentified	In Greek revival style. The fable of the fox and crow depicted in central framed medallion with black background: surmounted by fruit, flowers, grape vines, Greek palmettes, birds, scroll-work. Printed in 9 colors: orange, brown, blue, black and lavender on white satin ground.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Harvey Smith, 1840	Wallcoverings
DH-DIY_0056	Sidewall	Unidentified	Full width, the end of a roll, giving one and one-half repeats of a pattern of serpentine vine, with conventionalized fruit, against a conventionalized all-over background of simple foliate forms with accents of gold circles. Paper embossed in vertical ribbing. Printed in tans, blue-greens and gold.	Cooper Hewitt, Smithsonian Design Museum	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Gift of Edith and Maude Wetmore, 1875–85	Wallcoverings

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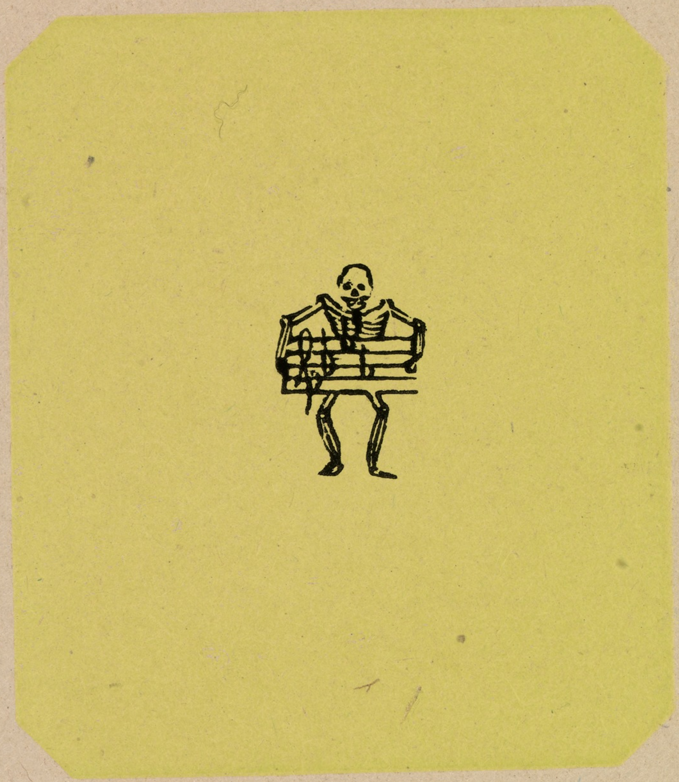
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Cuá, cuá, cantaba la rana;
Cuá, cuá, debajo del agua...
(Cómo me gustan las naguas
Que vá luciendo tu hermana).



Así declaró un delfin:
-¿Sabes nota? - Yo tampoco...
O como dijo David:
"Aistá" su arpa, ya no toco...



-No te fíes de las gentes,
Son muy traidoras, deveras.
-Pues. a mí, las calaveras,
Nomás me pelan los dientes...



¡Música y buena garganta!
Quien canta su mal espanta,
(Es lo que a mí me sucede),
¡También de dolor se canta,
Cuando llorar no se puede!

Identifier	Title	Creator	Description	Source	Publisher	Rights	Tag
DH-DIY_0057	The Frivolous Frog	José Guadalupe Posada, Mexican, Aguascalientes, Mexico 1852-died Mexico City, Mexico 1913	Woodcut print by José Guadalupe Posada, published by Arsacio Vanegas Arroyo in 1947. Topic: fantasy\animal\frog; object\musical instrument\banjo.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Jack Lord, published 1947	Prints
DH-DIY_0058	The Petulant Dolphin	José Guadalupe Posada, Mexican, Aguascalientes, Mexico 1852-died Mexico City, Mexico 1913	Woodcut print by José Guadalupe Posada, published by Arsacio Vanegas Arroyo in 1947. Topic: animal\dolphin; object\musical instrument\harp.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Jack Lord, published 1947	Prints
DH-DIY_0059	Hallowe'en Advice	José Guadalupe Posada, Mexican, Aguascalientes, Mexico 1852-died Mexico City, Mexico 1913	Woodcut print by José Guadalupe Posada, published by Arsacio Vanegas Arroyo in 1947. Topic: object\written matter\sheet music; skeleton.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Jack Lord, published 1947	Prints
DH-DIY_0060	Song	José Guadalupe Posada, Mexican, Aguascalientes, Mexico 1852-died Mexico City, Mexico 1913	Woodcut print by José Guadalupe Posada, published by Arsacio Vanegas Arroyo in 1947. Topic: performing arts\music\voice; figure\waist length.	Smithsonian American Art Museum and its Renwick Gallery	Smithsonian Open Access (https://www.si.edu/openaccess)	CC0 ; Smithsonian American Art Museum, Gift of Jack Lord, published 1947	Prints

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